

DANCING STAR

★
MAGAZINE.



JUNE 1954 *** 25 CENTS

FOR THE UNVARNISHED FACTS
BEHIND THE DANCE NEWS
READ:

David Rahe's
BROADWAY DANCE BEAT
and
LONDON FOOTNOTES
by

Peter Craig-Raymond

-in this months dancing star magazine



she turns
Ducklings into Swans

The somewhat frightened little girl peers about the dance studio. So much is new and different. So much needs to be explained. So much hinges on the little girl's trust and faith in her important new friend — the dance teacher.

But slowly, haltingly, her faith grows. The little girl learns. Learns to master her arms, her legs, her toes, her hands. Then in a sudden burst of soaring pride, she feels that delicious mastery of her whole body. She dances.

For a brief instant, the duckling has become a swan.

Perhaps someday in her years of womanhood, these first graceless moments, the awkward errors, the dance teacher's firm and encouraging words, the whole magic mood of unspoiled youth will be recalled and this once frightened little girl will look back and gently smile.

To the dance teacher whose dreams of spawning the next Nijinsky or Pavlova shall remain but pure sweet dream, that gentle smile may be the only rewarding reality. A reality of helping to mold graceful, poised human beings, of turning ducklings into swans, and bringing to their lives, for a little while at least, a world of enchantment, of discovery, of beauty.



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DANCING'S

Unusual Side

By

MOLLIE S. PATTON

MANY are the aspects of dancing I have covered from time to time, ranging from old-time to dancing in other parts of the world. So at the beginning of the New Year I have taken the opportunity of looking back through the years into my dancing scrapbook just to show that there is yet another side to dancing — the unusual and the humorous.

For instance, I can well realise how the girl in one Irish town must have felt when she organised a dance for the factory in which she worked, only to find she had forgotten one important detail—that of booking the band! But the dance must go on, and several young men came to the rescue by bringing along their own particular instruments, and it turned out to be one of the best nights ever.

When I first took up dancing I missed the chance of a grand prize in a little competition that was being held in the dancehall. I was so excited when I found myself in the last four, that, try as I could, I could not name one song with the word "Dancing" in it.

And, speaking of prizes, a friend of mine once won a spot prize. We persuaded him to open the parcel, and inside was a beautiful pair of brushes and a comb — but the amusing part about it was that he was almost bald!

ANOTHER

At another dance in a Co. Down town, a spot prize was won by an elderly couple. Even more amazing, their total ages amounted to 145 years. He was 75 and she was 70. What a cheer they received. Indeed, they were even persuaded to take the floor themselves and give an old-time waltz.

Yes, dancing knows no boundaries. Even dwellers in the Arctic regions are fond of this grand pastime, as it helps to while away the long winter night. Even after a hard day's work or hunting, Eskimo dancers gather in large numbers in the biggest igloo in the village, and the fun continues as there is no need to worry about the coming of the dawn!

There have been some amazing dancers, too. In 1553, in the presence of Queen Mary, a Dutchman named Peters stood on one leg on the weathercock of old St. Paul's waving a streamer. He then performed an amusing little dance for which he received the sum of £16 13s. 4d. Again, during the last century, there was a famous sporting personality named Captain Robert Barclay.

One of his most amazing feats was that of walking 30 miles on a grouse shoot, and after it was over he walked home a distance of 60 miles. Even then he did not go to bed — instead he attended a dance 16 miles away and after dancing for several hours, he dandered home.

And they did enjoy themselves; indeed, some of the dancers travelled a score of miles by bicycle or pony-and-trap rather than miss a good night's fun.

What must have been one of the queerest dances ever held took place in a haunted house in Ireland several years ago. It had lain uninhabited for years until one gentleman bought it for a song. Before he took up residence, however, he hired outside workmen to convert one of the large rooms into a ballroom.

He next engaged a band of performers and arranged a fancy dress ball to which many were invited. The dancing and amusement was kept going, and at the witching hour, when the ghost was timed to appear, the whole company went on a tour of the deserted rooms challenging the spectre to appear. But the ghostly occupant failed to respond, and so the local superstition received its death blow, and from then onwards the old house saw many enjoyable dances.

Again, if you had attended a dance at the beginning of this century you would have received quite a few shocks compared to present-day standards of dancing. Then the ladies sat on one side of the hall with the men on the other. When the music started, the gentlemen crossed to the ladies of their choice and requested a dance — not with a nod of the head either, or a crook of the finger, but in a most courteous

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manner. At the end of the waltz a man then escorted his partner to her place, bowed, and returned to his own particular seat. Smoking was taboo in those days, too, and if a man wanted to light a cigarette he went to another room.

At that period intervals between dances were very short, and as many dances as possible were squeezed into a night. The only snag was that if you danced with the one partner five or six times, it was taken as a sign of an approaching engagement announcement.

They even had their own dancing superstitions in those days. For instance, if you entered the ballroom when a waltz was being played, it foretold a romantic meeting, but a foxtrot denoted trouble ahead. As for the Lancers or other old-time dances, they signified that you would never marry!

Yes, as one looks back, it is surprising the dancing tit-bits that show the unusual side to dancing. For example, the American Indian has no need to go to Reno for a divorce. One tribe requires the plaintiff to do no more than invite his wife to a dance. During their gyrations the divorce is accomplished and declared final.

And the Ancient Greeks loved dancing so much that in Sparta a law was passed making it compulsory for parents to have their children taught dancing! ●

an interview with

Mata & Hari

the dance satirists

Barbara Henson

Mata and Hari (Ruth Mata and Eugene Hari) the diminutive Swiss-American exponents of satirical dance were about to begin the final performance of their final night at the swank Venetian Room of the Hotel Fairmont in San Francisco when I suddenly made up my mind to interview them.

At the hotel, I placed a call to Mata & Hari's room and waited, uncertain as to what my reception would be after literally barging in on them without an appointment.

Any misgivings I may have harbored were instantly dispelled by the friendly voice of Eugene Hari on the other end of the line. Not only was he friendly—he was most receptive to my proposed interview.

Would I like to go on up to the Venetian Room and watch the show first, he asked.

Would I! I'd love it! I told him.

Everything had been arranged by the time I arrived upstairs. The head waiter ushered me through the crowded room to a choice table where I watched the rib-tickling antics of, what to me, are two of the most capable dance satirists in the busi-

ness. And judging from the explosive applause that climaxed each of their numbers, I'm not alone in this opinion.

In their dressing room, although Mata and Hari were still wet with perspiration, they were most co-operative in answering the barrage of queries I fired at them. Following is a somewhat condensed version of the interview:

Have you always specialized in satirical dancing?

Mata: Oh, no! Both Hari and I began our dance careers by studying serious ballet. We had many teachers.

Would you care to name a few?

Mata: Of course. We started with Volkart in Switzerland. Then there was Leban, Fedorova, Wigman, Mc Rae and a number of others.

Hari: You see, we studied not only ballet, but Spanish, Cuban, Character, Tap—in fact anything which we felt would give us a good foundation, good technique, so that we would be able to portray character in movement properly.

How did you and your husband hap-



Mata & Hari strike a pose from their 'Hindu Fakir' routine between performances during their Fairmont Hotel engagement in San Francisco.

—A Danstar Candid Photo

pen to team up?

Mata: Well, we first met in a Swiss ballet company which toured the U. S. and when the company disbanded Eugene and I started our own career together. You might say that we actually got our start right here in America.

Where do the ideas for your dances usually come from?

Hari: Usually through observing a great many people and their traits.

Mata: Most of our dance-ideas are taken directly from life. Slices of life, you could call them.

Does it take you long to set a routine?

Hari: That all depends. Usually we do a lot of mental work before we ever begin the physical part. Then when we both feel that the idea is good enough to be developed into a dance, we really get in and work it out.

Mata: For an example, take one of the numbers you just watched, Carnegie Hall, Hari and I had planned and discussed the dance at least six months before we ever attempted to work it out. We went to many concerts and symphonies during the interim, and always we observed closely the gestures the expressions of the musicians and especially of the conductor. The more we visualized it, the funnier it became until finally we just had to get busy and routine it.

Hari: When the urge to actually set a dance in order comes, the three of us, Mata, Lothar Perl, our excellent pianist, and I all work very closely. As in the case of Carnegie Hall, we often give Lothar an idea then he has to find the proper music for it. Sometimes he composes right on the spot. Often he will return the following day with just the right music.

Do you improvise, or ad lib in your routines?



An after-the-show photo of Mata & Hari in a pose from 'Carnegie Hall'.

—A Danstar Candid Photo

Hari: Occasionally, but only after we have thoroughly set our routines and memorized every movement, do we let ourselves go.

Mata: To improvise in a true sense of the word would be sheer folly. One could never count on doing a dance the same way twice.

Hari: That's right. You might go over sensationally one time and flop the next. And no booking agency would book an act whose public acceptance is so uncertain. No sir! A professional dancer just can't afford the luxury of improvisation—if he wants to eat regularly.

What do you think of TV as a dance medium?

Hari: Of course we like the live theater best, but with TV, although it has its limitations, you can still do many things that aren't possible on the stage.

Mata: The really bad thing about TV is the fact that one burns up so much material in such a short while. One has always to be creating, for once a dance is performed, hundreds of thousands have seen it. And you can't repeat it. For this reason I'd say that unless a dancer is naturally creative, he would be better off leaving TV alone.

Hari: Another thing, unless a dancer doesn't mind hard work, he'd do better to stay clear of TV. In our own case, Mata and I work night and day. Many times we don't leave the studio. Someone brings our lunch and after we eat, back to work we go—often until 1 or 2 in the morning.

Mata: The trouble is, the public sees a dance that lasts a few seconds and they think it's easy. They don't see all the hard work and preparation that goes into a few seconds of TV dancing.

Hari: Don't think we're complaining. We really enjoy it. Nor are we try-

ing to discourage other dancers who might be thinking about a TV career. In the first place, no one could possibly discourage any dancer who has what it takes to make the grade, whether it's in the theater, night clubs or TV—nor would anyone want to.

Then you feel that TV has been a boon to dancers in general?

Hari: We do. For one thing, it has made the public at large dance conscious. Before TV you had so much pioneering to do in the dance field. Now the audiences seem to know a great deal about various dances. They even inquire about different dancers by name. They'll often ask where a certain dancer is and what show he is appearing with.

From a performer's standpoint, what do you think about the average night club?

Hari: For one thing, they need wider stages and floors. The trouble is most club owners don't know enough about show business.

Mata: On the other hand, take Las Vegas. It's a good place to perform. All elevated floors, good lighting, and very receptive audiences.

Have you any pet peeves relative to your profession?

Mata: Well, as a matter of fact, we don't exactly care for liquor crowds. Although we are getting more used to it—it is still very annoying and difficult to try to concentrate on a dance with the audience talking and eating at ringside.

Do you have anything by way of advice to offer up-and-coming dancers?

Hari: Advice is always so easy to give—but usually hard to take. How-

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ever, I do think those who aspire to a dance career should be trained in both ballet and modern dance. To-day's and tomorrow's dancers should strive to get all the training possible in all types of dancing.

Mata: A serious dance student ought to explore every avenue of knowledge open to him, such as books, magazines, lectures and so forth. The so-called hooper of yesteryear is fast becoming a thing of the past. Today, if one is to become a truly successful dancer, he must set his goal high.

Hari: And last, but by no means least, a potential dancer must have an able body, flexible and strong.



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President,
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Information Secretary, **Helen J. Wheeler**
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solos for presentation at Connecticut College this summer. . . Carol Merritt rehearsing her group of dancers for a new all color revue on CBS-TV Fridays at 5:30pm. . . Japanese dancer Sahomi Tachibana currently heading the stage show at the Radio City Music Hall (it's called Cherry Blossom Time). She married Frank Hrubant (ex GI) after the war and settled in this country. They have a baby which I am told is a 'perfect blend'. He manages her affairs. . .

★ ★ ★ At the rehearsal Center here, a bevy of TV choreographers at work—Johnnie Ray (Toast of the Town), Tony Charmoli (Hit Parade), Edith Barstow (Dave Garroway Show) and Don Liberto (Robert Q. Lewis Show). . . Claude Marchant and his dancers busy at work hoping for bookings here and abroad. . . Helen Keller substituting for boss Jon Gregory (Modern-Jazz professor) while the latter is in Europe. Gregory left about two weeks ago for London to work with Pat and Errol Flynn. She's the former Patrice Wymore. Flynn is producing two films—a musical and a drama. Gregory will do the dances for the former and will assist in direction and staging of the latter. He'll be back in about three months. . .

★ ★ ★ Hawaiian dancer Kuikalani Lee (one of the few males in captivity) here from the coast—and free. . . Aida Alvarez creating dances with a Spanish flavor for the Paper Mill Playhouse summer production of Carmen. . . At Phil Waiman's Studio there's actually someone called La Sylph. She teaches ballet—Cecchetti and Russian systems. Has appeared in George White Scandals and at Rector's in its 'hey-day'. Also was at London's famed Alhambra Theatre (where Adeline Genée was reigning ballerina at turn of the century). . .

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★ ★ ★ Ydida and Nala a couple of Hindu dancers new to this country, preparing for concerts here. Nala, I am told, is a male dancer of extraordinary beauty. . . An authoritative source says that dancer Harold Lang has been ordered back to the States not for (as was previously rumored) 'she-nanigans unbecoming an American abroad' but by doctor's orders. He's anaemic or something. . . George Marcy, whose dancing in the recent Equity Library Theatre production of *Kiss Me Kate* was worthy of note, has signed for a summer of Tamiment to improve his acting. . .

★ ★ ★ The 'black pearl' Tamara Toumanova and pert Vera Ellen will be guest stars in the MGM film version of Sigmund Romberg's life 'Deep in My Heart'. Jose Ferrer and Helen Traubel star in it. . . Marie-Jeanne opened the series of Pop Concerts at Carnegie Hall in choreography by William Dollar. Charles Laskey and Victor Duntiere were on stage too (what there was left of it) to guide her from right to left. The Gallic-American ballerina is currently estranged from her present husband, European concert manager, Paul Rainer. . . Nora Kaye will be back in the fold of Ballet Theatre when the company opens its 15th season (a gala) probably this fall. Anthony Tudor will be on hand to revive some of his great works for her. . .

★ ★ ★ Dancers and other theatre people who were in the habit of getting their summer recreation out at Long Beach (B.A. Beach) will be interested to know that the area just referred to has been invaded by a couple of Beach Clubs.

Bulrushes have been shorn and sand-dunes demolished to make room for a couple of ultra-modern cabana bath house palaces adjoining each other. They are the Sands Beach Club and the Coral Reef Beach Club.

All the usual facilities are offered (dining, dancing, entertainment, etc.) plus telephones and showers (hot and cold) in the cabanas. Admission to both clubs is by sponsorship only. About \$600 will cover the cost of a season in a cabana (for four people) and three hundred dollars for bath house (per family). Add tax to both.

The Sands Beach Club will feature the ballroom team of Carlton and Juliet (they claim they are sold out for this season) and Coral Reef will have Fontaine to teach the Rumba and other Latin dances. The latter outfit is run by Sam Schechter, owner of the Shore Club Hotel of Miami Beach.

★ ★ ★ On the occasion of Ballet Theatre's recent return visit to the Met, we were reminded that although ballet in the 'grand manner' and of the 'lavish decor' have all but disappeared from the scene, it needn't be missed.

Jerome Robbins's compact little work, *Interplay*, serves up the same kind of fare minus the gingerbread trimmings. The work is a contemporary version of the traditional classical ballet. All the tour de force are present. They've been given a new look, a witty comment and a style that belongs to our age. . .

★ ★ ★ A long distance call from Cleveland from Agatha Young, author of *Clown of the Gods* (new novel about a dancer), throws some light on both novel and novelist.

Agatha Young makes her home in Cleveland, but winters in New York at the Manhattan House. She is married to an attorney, and spends most of her time writing. No children.

She had illusions of a dancing career as a girl, but was discouraged by her unusual height. She is 5' 7" tall. Semenoff, a former Diaghilev dancer and a close friend of Fokine, was her teacher. He committed suicide by

jumping into Niagara Falls, 'in protest of what the modern dance was doing to ballet,' she claims.

The hero of the book is Cenci, an Italian of aristocratic birth, who makes ballet his life. 'The reason for making him an Italian rather than a Russian or anyone else,' explains the author, 'is my great love of the quattrocento period in Italian history. . .'

*** The late Tatiana Chamie, former Diaghilev dancer and choreographer for Ballet Russe de Monte Carlo, left a will of \$40,000, I am told. Half of which went to a brother living in Paris, and the remainder to a Russian Orthodox Church and assorted charities. . . Jimmy Albright, dancer formerly with Wonderful Town, has signed with Ballet Theatre. . .

*** Twenty-four female and twelve male dancers will be used in the Jones Beach grand opera Arabian Nights. Choreographer Yurek Lazowsky, and

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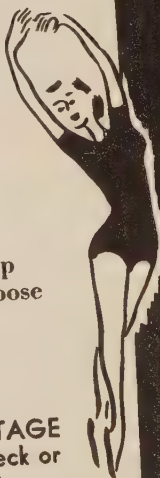
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LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

Titivated by news that the 'Moscow State Dance Company' would visit London, and the rumour that Ulanova might appear, Londoners were disappointed to find an all-girl folk dance group, the Beryozka, as the actual fact behind the advance publicity.

Jean Babilee did not rescue the Janine Charrat season as it was hoped he would do. I can give no good reason. He danced Roland Petit's, *LE JEUNE ET LA MORTE* with abundant virility and it remains an excellent ballet.

Charrat made many mistakes, which is tragic when one realizes what a fine classical dancer she is. A charming, incredibly humble person, she lacks the theatrical quality of being able to project her work to the audience.



Janine Charrat—Drawing by Target

Major ballet in the repertoire is, *LES ALGUES*, set in a lunatic asylum. So much goes on throughout this over-produced ballet that more than a single visit is needed to focus into the intermittent pas de deux work of Charrat and Peter van Dijk. This 24-year-old German boy has been the sensation of the season. A perfect male dancer.

Margot Fonteyn returned in *GISELLE* at Covent Garden and made act one perhaps the most credible I have seen. She literally 'jumped' at the feel of first love and was so essentially young and human that she carried the glib plot wholeheartedly. Michael Somes made an excellent Albrecht.

Svetlana Beriosova danced *VENEZIANA* and the major *SYLVIA* during the month. She has perhaps the best body and training of any Wells dancer, only lacking warmth to ensure her position. But the Wells is not a company to succour warmth, unfortunately.

Alicia Markova and Milorad Miskovitch would up their British tour with a single performance in London. Markova, unchanged, was her flawless self. Miskovitch is still cautious, but an obviously developable talent. He may well be a great male dancer. *BOLERO 1840*, Ricarda's solo for Markova, is unspectacular, but a useful and witty piece for the concert repertoire.

Nora Kovach and Istvan Rabovsky passed hurriedly through London on their way to join Anton Dolin and the

Festival Ballet in Barcelona. We had time to see one Charrat performance and eat a slow dinner at Quo Vadis before she flew off with husband Istvan (suffering tummy trouble) to Spain. An enthusiastic auditor, Nora cheered and bravo'd wildly through the evening, with especial praise for Babilee and Peter van Dijk. I hope Istvan and Nora will be seen in London in full ballets this summer, the Don Quixote which has been their staple diet is not nearly enough. They need a full classical ballet in which to prove themselves here.

Up-and-coming reports: Rosemary Lindsay whose Queen of the Wilis in GISELLE was regal, well-poised. Anya Linden whose pas de deux in SYLVIA act one showed a lively and happily confident dancer. Valerie Taylor who has been understudying leads and may be seen 'any day' soon.

Violetta Elvin, returned after her accident at the end of May to Sadler's Wells, is to make a film for Douglas Fairbanks American T.V. group later this year. She will work on this with Indian dance Ram Gopal and it will be a completely Indian dance film.

Jackie Lane, ballet dancer sister of Mara Lane (who has signed a Hollywood contract with Hal Wallis after filming for Howard Hughes) is in films too. The very glamorous Jackie is shooting a new film at Elstree studios. Also in the film, another Jackie. This one, the sister of Joan Collins.

Where is London's famous dance audience? Three recent seasons—de Cuevas, Martha Graham, Janine Charrat—have played to empty houses. Only Covent Garden fills the house.

Moira Shearer and Moyra Fraser are both in the new film 'The Man Who Loved Redheads' at Shepperton. This is based on the play 'Who Is Sylvia'. PAL JOEY opened in London to a mixed press, TEA HOUSE to a good one. Carol Bruce saved PAL JOEY for me, but I thought the show poor.

Festival Ballet are working on two new ballets, ESMERALDA and a one act version of NAPOLI. Both will be seen in London this summer, prior to the Hurok-arranged U.S. tour in the fall. . .



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Dance Critique

by *David Raher*

CHARLES WEIDMAN & CO.
Lexington YMHA, April 25th

★ ★ ★ Charles Weidman and Company presented an evening of satire at the Lex-Y on April 25th. The key number on the program was an epic work based on Thurber's 'The War Between Men and Women'.

Feminine revolt was a popular theme in the twenties; its restatement at this time seems dated. The fable of the wife who challenges the authority of the husband's place in the home is told in broad, pantomimic satire, rather than dance.

Weidman is brilliant as the henpecked husband. His final victory, told in the arching of an eyebrow, was a gem of showmanship.

Nadine Gae appeared as guest soloist in a solo by Weidman entitled 'Saudades' (recollections) to music of Darius Milhaud. In the series of moods subtitled 'a trifle', 'merriment', 'violence' and 'Carlotta, once a king's wife', her dancing is animated throughout by an extraordinarily expressive face. . .

CHOREOGRAPHER'S WORKSHOP
Needles Trades High, April 17th

★ ★ ★ The Choreographer's Workshop returned to the scene on April 17th with a group of new works, presented at the Needles Trades High School.

Shirley Broughton's 'Canzone', to a score by Alan Hovhaness, was in the choreographer's familiar style of interwoven dance patterns. It was marred by unattractively designed and ill-fitted costumes.

Beatrice Tompkins, late of the N.Y.C. Ballet and Roland Vasquez, Met soloist, joined forces in a conventional, classical pas de deux, arranged by Negro dancer Louis Johnston. The latter was also represented by a work called 'Lament', to the haunting score of Heitor Villa-Lobos. Johnston's many talents include superb acrobatics which are neatly interpolated into the choreography.

The Villa-Lobos piece was scored for a solo voice and sung by Gloria Davey. An accomplished singer, she was too prominently placed (spotlighted in the pit) and detracted from the proceedings on stage.

Other works featured were 'Companions of Angels' by Richard Englund with attractive Zebra Negins (on loan from the Met) in a leading role; 'When the Bough Breaks' by Nina Caiserman, with Beatrice Seckler and the choreographer as soul-tormented mothers seeing their boys off to war; and 'Spectrum' by Marion Scott, a work involving changing colors, danced almost exclusively on half point in revolving circles and producing unbearable monotony. . .



Jimmie Selva (Selva & Sons) receives one of the annual Show Business awards from Leo Shull, the paper's publisher.

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JOHN BUTLER DANCE THEATRE Brooklyn Academy of Music, April 14th

★★★ The Brooklyn Academy of Music reverberated to some spine tingling works offered by the John Butler Dance Theatre, on April 14th. In a new work by John Butler called 'The Brass World', convention is outruled. Some eerie episodes are wrung out of what superficially appears to be an ordinary brass bed. It (the bed) is raised, lowered and capsized at various intervals, providing the basis for some interesting choreography.

The company headed by Glen Tetley, a performer of stature, and striking Felice Conde, conform to Coteau-like goings on, admirably.

There is a superb score by Andre Jolivet and some attractively designed costumes by Stanley Simmons. 'The Room With Tears' from Bluebeard's Castle (from the repertory of the N.Y.C. Opera Co.) also by John Butler, introduces some fascinating aerial choreography in a pas de deux for Glen Tetley and Felice Conde.

In this work the choreographer proves his resourcefulness in a lot of very appealing movement during which the ballerina rarely descends to stage level. It is a test of endurance for the male partner. Mr. Tetley handles her with apparent ease and aplomb.

(page 184)

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(from page 181)

'Masque of the Wild Man' to 15th century recorder music, is an essay on sadism. It is simply about a bored chatelaine who torments a captive wild man 'for laughs'. It is in keeping with the weird tenor of the repertoire. Also, it provides the talented Felice Conde with another meaty role. . .

BALLET THEATRE WORKSHOP
Lexington YMHA, April 27th

★ ★ ★ A new experimental group, The Ballet Theatre Workshop, made its debut at the Lex-Y on April 27th. Its dancers were drawn chiefly from the Ballet Theatre School but included outsiders, as well. The result was a conglomeration of styles.

The opening piece consisted of two extracts from William Dollar's well known work 'Constantia'. Seen to better advantage when danced by a professional company, its point in this organization is valid inasmuch as it provides the fledgling dancers the experience of dancing within a purely classical framework.

The fair, Paula Tennyson, emerges as a classical dancer of promise. She was partnered with skill and assurance in the difficult pas de deux by Victor Duntiere.

Other Dollar contributions were 'Leaf in the Wind', a show-piece pas de deux for Marlene Dell and Don Farnsworth to a striking score by Paul Ramsier and 'Concerto' to music of Mendelsohn. The former contained some breath-taking lifts admirably executed by the Liliputian dancers. The latter is in the abstract vein of Constantia, containing some passages of refreshing originality.

Bob Joffrey's 'Umpateedle', previously reviewed in these columns, has altered little apart from some cast changes. The central feminine role originally danced by Electa Arenal was danced by Beatrice Tompkins, with Teodor Kokis and Saint Amant as newcomers to the male ranks.

THE ART OF CRITICISM . . .

rather than the doggerell of merely being witty — that is not so simple to find in an era of short reviews, short tempers and "news angling" art.

Writing for *Ballet Today*, Peter Craig-Raymond well exemplifies just this — the art of criticism.

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The work remains a series of moods related in terms of abstract dancing in the Balanchine style, but lacking the musicality of the master.

Hubert Farrington's contribution 'Out of Eden' with an original score by the choreographer, begins quite promisingly with an exotic flower arrangement—oriental style. Trouble begins when the two masculine stalks (Arthur Mitchell and Farrington) vie for the affections of a recumbent lady blossom (Yvonne Patterson). The action is carried into battle outside of the flat flower bowl and is resolved when all concerned retrain to a former state of immobility.

The idea is charming but not ideally suited to the classical vocabulary. . .

BROADWAY DANCE BEAT
(from page 177)

Ballet Theatre Director, Lucia Chase collaborated on the hand-picking. . . The incredible Viola Essen (she's had careers in ballet companies, Broadway musicals and movies—her private life story would make a brilliant scenario) still as stunning as ever. She's living in a little house in Greenwich village. . . Did you read about the truck driver who robbed a bank of \$31,000 to pay for dancing lessons? Ballroom—not ballet! (Editor's note: Seems like a mighty high price to pay for Ballroom lessons—and no pun intended.)

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This group of Japanese artists at present touring the country, have brought to the U.S. one of the most beautiful theatre spectacles of recent years. Beautiful, not only in the visual aspects but in music and feelings as well.

The Kabuki Dance is an integral part of the Kabuki Theatre and can best be described as stylized choreographic movement which much of the time tells a story and is chanted by narrators to the accompaniment of the orchestra. Therefore, in the Kabuki Dance not only is the body subject to the choreography, but the props and costumes as well. The manner in which a fan is opened, held; or waved; the way a sleeve is held, the carriage of a cape—these movements are all a part of the choreography and therefore lend great meaning to the performance.

Some of the stories for the Kabuki Dance are more or less contemporary, but a great number of them have been taken from the 'Noh' Drama of the 14th & 15th centuries. Of these the TSUCHIGUMO or The Dance of The Spider is the most effective and moving. The story tells of a great warrior who falls ill and the spider, a terrible monster, comes to visit him in the form of a priest. He is discovered and chased to his cave where he is overpowered and as he dies, the warrior becomes well again. Masaya Fujima as the Spider gives a magnificent performance. He appears most terrifying as he throws his threads about the stage.

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The orchestra, although on stage much of the time, is by no means disturbing. It serves a two-fold purpose by providing musical accompaniment as well as the spoken and sung narration. Some of the instruments used are: the Samisen, which resembles a small guitar, three kinds of drums: the taiko, the kozutsumi and the ozutsumi; the Okaido—a big drum that is played off-stage, the wood flute and several types of bells.

The Azuma Kabuki troupe is at present touring in California, where they will close their tour. They will be back next season for another run and I highly recommend a visit to this group for a great theatrical experience.

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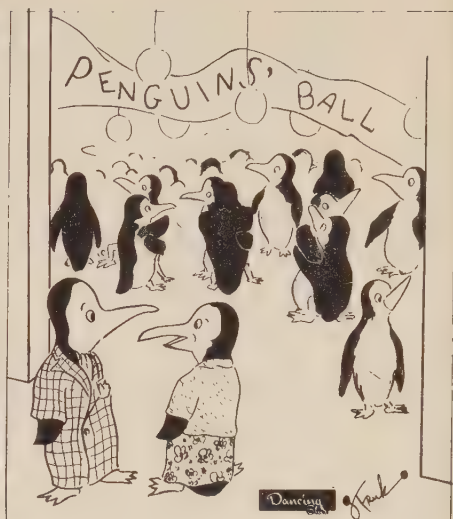
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DANCE MASTERS of AMERICA Inc., will hold their Annual Normal School in New York City at the Roosevelt Hotel July 26th thru July 30th and their Convention August 1st thru the 6th.

The West Coast Convention in cooperation with its affiliate club No. 13 and No. 1 will be held at the Hotel Statler Aug. 22 thru Aug. 26th in Los Angeles California.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS will hold their Annual Refresher Course from July 27th thru Aug. 7th at the Hotel Sherman in Chicago, Ill. Convention week will be Aug. 8th thru the 13th.

CECCHETTI COUNCIL of AMERICA offers a One-Week Refresher Course at the Park Shelton Hotel in Detroit, Mich. July 18th thru July 23rd.

AMERICAN SOCIETY of TEACHERS of DANCING present their 76th Annual Convention at the Hotel Astor, Aug. 9th thru the 13th in New York City.

CANADIAN DANCE TEACHERS' ASSOCIATION will hold its 4th Annual Normal School and Students' Forum June 18-19- and 20th in Toronto, Canada. The Normal School will be held at St. Lawrence Hall and the Students' Forum at Victoria Auditorium on June 19th.

THE AMERICAN ASSOCIATION of ACCREDITED DANCE INSTRUCTORS of West Virginia, at a recent meeting named Mrs. Paul Morris of Parkersburg, W. Va. as President and Mrs. Helen Cox Schrader of Charleston, W. Va. as Vice President of the organization. A Normal School will be held in the late summer with Mrs. Morris and Mrs. Schrader instructing.

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STUDIO NOTES. . .

The Perry-Mansfield School of the Theatre and Dance will hold their annual summer session from July 3rd to August 25th at Steamboat Springs, Colorado.

Eleanora McCauley has been very ill in Sequoia Hospital, Redwood City, California after a major operation. Miss McCauley is a member of the DMC.

In the newly-wed division are Dorothy Lambert and Charles Peck, formerly with the Charley Baker Studios of Hollywood. The couple were married May 23rd at Montebello, California. After a short honeymoon they plan to tour the country with their dance act.

Two Jack Stanly-trained dancers are Joan Vohs, featured in 'Sabrina Fair' starring Audrey Hepburn, and Rita Moreno, featured in 'Garden of Evil' starring Gary Cooper and Susan Hayward.

Lita & Gabriel Cansino, famous Spanish dance team, are appearing nightly in San Francisco, at the Sinaloa Club.

Merriem Lanova, director of Ballet Celeste, will dance on May 23rd at the Palace of the Legion of Honor in San Francisco, in 'Vienna Children', her newly choreographed ballet.

TEACHES DANCING ON TV

Grace V. Hansen has been busy teaching a social ballroom class over station WGN, Chicago. Purpose of the TV show is to demonstrate to the public what is being taught in teen-age social centers.

Miss Hansen has successfully promoted entertainment shows for the teen-agers. Eddie Bracken, star of motion pictures and the stage hit 'Seven Year Itch' has appeared on a number of Miss Hansen's programs at the various youth centers.

Eddie Bracken gave Miss Hansen 150 copies of his latest song hit 'That Girl' which she passed out to the teachers at the Chicago National Association of Dance Masters during their last meeting.

Senia Solomonoff, whose classes were so well received at last year's DMA Convention will teach again this year at both the New York and California Convention.

Mr. Solomonoff extends an invitation to all dancers and dance enthusiasts to visit his display booth which will be at both Conventions.



Upper: Patricia Pickett, 16 year-old student who will enter the University of Utah next fall as a ballet major.
 Left: Linda McIntire, 8 year-old daughter and student of her mother, Lester McIntire, Charlotte, North Carolina.

—Photos by Shon

ORDER BY MAIL!**AMERICAN SOCIETY OF TEACHERS
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(By Norma A. Lindsay, Publicity Chairman)

The American Society of Teachers of Dancing, the oldest dance organization in the United States, is holding its 76th Annual Conference at the Hotel Astor in New York City August 9th thru the 13th.

A distinguished faculty as always will present new material in all types of dance and lectures on production, psychology, TV, business administration etc.

A new feature, 'Danced Poems' combining poetry and the dance in a new form by dancer Fannie Aronson of Detroit, Michigan, and Evelyn Coffey, poetess, also of Detroit, will be presented.

A reception to the new members will be held on Sunday afternoon, August 8th in the Roof Garden of the Hotel Astor.

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Danny and Betty (Hector & Byrd) pose with one of their classes at the Sir Francis Drake Hotel in San Francisco. The talented dance team held a special one-day teachers' and students' session before show-time. Team played Bimbo's 365 Club, top-flight San Francisco show spot. —A Bill Cogan Photo

Don't miss

the inside story by
Peter Craig-Raymond
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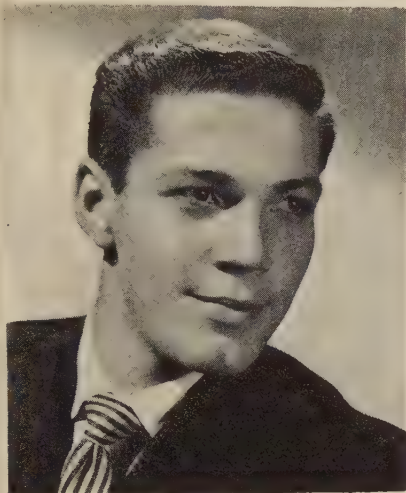


Mary Lee of the newly opened Mary Lee School of Dance in San Francisco, was formerly associated with the Astaire, Murray, Dale and Moore schools. Her own school teaches, Tap, Acrobatic, Ballet, Ballroom and Hula. Miss Sylvia has charge of the Hawaiian department.

Students of the Nina Oldfield School of Ballet, Romney, W. Va. were recently presented in 'Voices of Spring.' Miss Oldfield formerly studied at the Russian Imperial Ballet School of Petrograd and was in the same class with

Galina Ulanova. Photo, left to right first row: Janet Shawn, Judy Starr, Frances Pouder, and Linda Stickley. Second row: Gloria Stanwick, Trudy Rannellis, Sally Jo Stump and Julia Blue. Top row: Becky Bright.





James Alex, who will be one of the faculty teachers this summer on the Jack Stanly Summer Normal School, has had quite an impressive professional career.

He has appeared in numerous Broadway shows and television productions as dancer, actor and singer. Before this he was 3-time National Amateur Skating Champion, one-time European Champion, two-time North American Champion and one-time North African Champion. He also appeared professionally with 'Skating Vanities' for two seasons.

1954 DANCING CAVALCADE

TO BE HELD JUNE 19th. . . .

Hotel del Coronado's Crown Ballroom will again be the scene of the National Smooth Dancers' Dancing Cavalcade when dancers vie for laurels in San Diego California's 5th annual amateur ballroom dancing championships, June 19th.

Approximately 60 couples will compete for divisional titles in Rumba, Tango, Foxtrot and Waltz, and all-around Grand Championship, which was won last year by Wallace and Barbara Matthews.

Prior to winning the sweepstakes title, the Matthews won the Foxtrot division. George Tooms and Nanette

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Cowell were Waltz champions. The Rumba went to Lucky and Astrid Gisclari, with Walter and Gunda Richardson winning the Tango.

The 1954 finals will culminate a series of 38 preliminary contests in San Diego ballrooms and night clubs.



Diary of a Career-Girl

This is the 23rd installment of an actual day-by-day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Playhouse.

(Copyright 1954 by DANSTAR PRESS)

Tuesday, March 18th

Well, the big day has come and gone. Our show went smoothly and was well received. I got many compliments on the laughing scene. But it really wasn't much of an accomplishment. Bill was so funny that I had no trouble laughing at him.

This is one time I can say I hated to see the show end. We rehearsed for so long and worked so hard and before we realized it—we were all through.

Wednesday, March 19th

Nothing doing at all now except for the show at night. I'm learning quite a bit about TV while doing M. Butterfly.

I received a Special Delivery letter today from Sandra and Cora, two of my best girl friends from home. They're coming down here to visit me. I can hardly wait to see them. I hope we can go to Hollywood as Cora has never been there.

Sunday I'm going home for a bit of a vacation. It'll be good to see all the folks again.

Thursday, March 20th

Jeff Weston took me to Los Angeles to meet Sandra and Cora. When we met we all started talking at once. I showed them around the school and they're fascinated by it. One thing in particular seemed to impress the girls and that is the fact that so few of the girls here at school are interested in getting married—at least for the time being. Most of the girls

back home are just waiting for that certain man to come along. Of course marriage is a wonderful vocation and a common one, but not so common here. Of course most of the girls here want to marry someday, but not before they are sure of a theatrical career.

Saturday, March 21st

While Sandra visited some of her relatives, Cora and I just lounged around and talked over old times. Tonight we all went to Hollywood with some of the boys from school. First we went dancing at the Palladium and then we went sight seeing around Hollywood.

Monday, March 31st

Well, vacation's over and I'm back at school. After travelling all nite I was so worn out I only went a half day.

Our rehearsal group is doing the play 'You Can't Take It With You'. The director is Marshall Todd. Dolores and I are in the same group again. I am to play Alice.

Tuesday, April 1st

Went to rehearsal this A.M. for 'You Can't Take It With You'. I do not do much because we are double cast in this show and I don't come in until the 2nd and 3rd acts.

We still have Hist. & Lit. and Man. & cust. in 3rd quarter as well as a number of new courses. This afternoon we had TV which is taught by Dan Bailly. It's quite an interesting

class. We're learning the technical terms for TV and Cinema as well as the techniques of acting in these mediums.

Wednesday, April 2nd

We had a real workout in rehearsal today. I think the blocking of a show is the hardest part. Everyone gets so restless just standing around. I always feel as though I'm not doing a thing.

There are very few straight characters in this show, Alice & Tony are about the only ones.

We're taking a course in stage management with Miss Hassel. I didn't realize how many things a stage manager is responsible for.

In dance we're taking Tap. I've always managed to make good use of the time allotted us for dance, but with Tap, it's different. I feel funny doing shuffle ball changes over and over again. . . .

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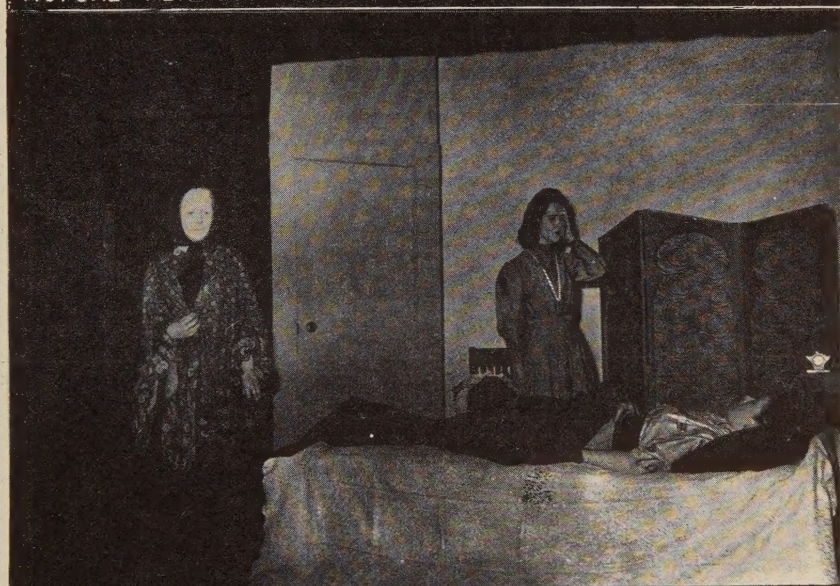
Thursday, April 3rd

Another workout today in rehearsal. Tomorrow we are to have our first run-thru. After our Hist. & Lit. class we had a meeting with Jack Woodford and Mr. Rence. It was in regard to our creative project which is to begin at the end of the year. Every one wants to do a musical comedy original. We have a lot of talent in our group who are musically inclined and that should make for a pretty good show. We are to do it in the Patio Theatre June 4th to 7th.

Mr. Rence talked to us today about acting as an art. He told us of the necessity for showmanship and vitality and warmth. (To be continued)

ACTUAL PERFORMANCE PHOTOGRAPH

JEROME ROBINSON



PASADENA PLAYHOUSE
east balcony theatre

"THREE SISTERS"

Directed by Helmut Hammer

Pardon us while we look for our glasses—but does the little ol' lady look anything like the girl whose photo heads this column? Come now. Both are one and the same.

ACROBATICS



& TUMBLING



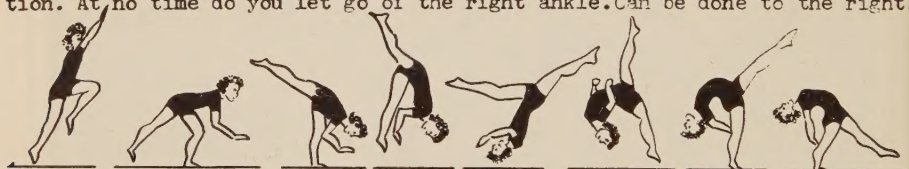
This is the 14th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.

BY JAMES A. ROZANAS



ARABESQUE WALKOVER (Left)

From a standing position on the left leg, the right leg held backward in an arabesque position, the right hand grasping the right ankle from the inside and the left hand held forward. (1) Bend the body forward, placing the left hand on the floor about eighteen inches in front of the left foot, at the same time kicking the right leg backward and upward. (2) Push from the left hand and the left foot, forcing the right leg up over the head, bringing the body into a momentary stand on the left hand. (3) Continue on over, arching the back as much as possible, landing on the right leg first with bent knee and then on the left leg. (4) As soon as the left leg touches the floor, straighten the left leg and come up in original starting position. At no time do you let go of the right ankle. Can be done to the right.



AERIAL WALKOVER (Left)

From a running start, (1) hop forward and upward from the right leg, raise the left knee forward and swing arms overhead. (2) Bend the body forward, bringing left foot down to the floor and kick the right leg backward, at the same time swinging the arms downward. (3) Bend the arms in to the body, lift with the shoulders, at the same time springing from the left leg and kicking the right leg over head so that the body is completely in the air. (4) As the body whips over, land on the right leg followed by the left leg with arms over head in a regular walkover finish. In landing the legs are straight and all weight is on the left leg at the finish. Can also be done to the opposite side.

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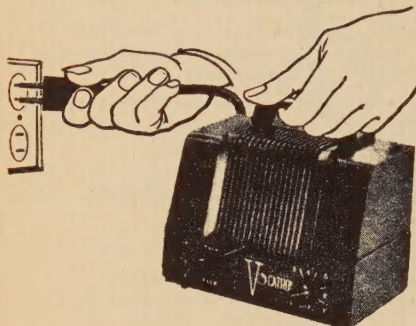
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